CYM. My daughter! what of her ? Renew thy strength:
I had rather thou should'st live while nature will, Than die ere I hear more: strive man, and speak.

IACH. Upon a time, (unhappy was the clock That struck the hour!) it was in Rome, (accurs'd The mansion where!) 'twas at a feast, (O 'would Our viands had been poison'd ! or, at least, Those which I heav'd to head !) the good Posthti- mus,
(What should I say ? he was too good to be Where ill men were; and was the best of all Among'st the rar'st of good ones,) sitting sadly, Hearing us praise our loves of Italy For beauty that made barren the swell'd boast Of him that best could speak: for feature, laming The shrine of Venus, or straight-pight Minerva, Postures beyond brief nature[1J]; for condition,

London, 1584 : " She cannot *quail* me if she come in likeness of the great Devil," See vol. vi. p. 3S5, n. 8. STEEVENS, 3 — for FEATURE, laming The shrine of Venus, or straight-pight Minerva, Postures beyond brief nature;] *Feature* for *proportion of parts,* which Mr. Theobald not understanding, would alter to *stature :*

"---------for feature, laming
[6t] The shrine of Venus, or straight-pight Minerva,
" Postures beyond *brief* nature;

i. e. the ancient statues of Venus and Minerva, which exceeded, in beauty of exact proportion, any living bodies, the work of *brief nature;* i. e. of hasty, unelaborate nature. He gives the same character of the beauty of the antique in Antony and Cleopatra:

*[c] O'er picturing *that* Venus where we see
" *The fancy outwork nature"*

It appears, from a number of such passages as these, that our author was not ignorant of the fine arts. WARBUKTON.

I cannot help adding, that passages of this kind are but weak proofs that our poet was conyersant with what we at present call *the fine arts.* The pantheons of his own age (several of which I have seen) afford a most minute and particular account of the different degrees of beauty imputed to the different deities; and as